

ANOTHER STRAUSS BATTLE.

THIS TIME IT IS IN HIS CHORAL BALLAD, "TALLEIFER."

Score Paper With Forty Staves Required to Hold His Instrumental Outburst—The Oratorio Veterans Astounded—Dvorak's "Stabat Mater" Pleases.

It is the sad fate of the Oratorio Society to be compelled to live by "The Messiah" alone. Nevertheless, the organization must have some artistic existence above and beyond the repetition once a year of the composition which brings money into its coffers. Its third concert last night at Carnegie Hall, the final one of this season, was devoted to the performance of the "Stabat Mater" of Antonin Dvorak and the "Talleifer" of Richard Strauss. The first of these has, of course, been heard in New York before, but the latter was performed for the first time in America.

This work was composed by the industrious Mr. Strauss in the last months of 1902 and the first of 1903. It was produced at Heidelberg in the latter part of 1903 as a sort of thank offering to the university for the gift of the building in which the Strauss has wreaked his latest clouds of instrumentation was a troupe of who obtained from William, Duke of Normandy, permission to strike the first blow at the battle of Hastings.

Singing songs of Roland and Charlemagne, Taillefer rode forward, tossing his sword into the air and catching it with all the finesse of a juggler, and then he came through several doughty knights before he fell pierced with a hundred wounds. The opening which he made in the foe's ranks was the signal for the rest of the army to follow. Taillefer, however, is that of Uhlard, who, being a good German and having respect to the sentimental tendencies of his people, gave the tale a happy ending. Taillefer is an esquire and he sings all the day. William kills and he is a knight, and the Duke's sister reforms herself in the secrecy of her chamber that he is the finest knight of them all.

William goes to England with his army. At the battle of Hastings Taillefer strikes the first blow. Tailor lives to hear the Duke, now William the Conqueror, say: "Come now, my gallant Taillefer, and drink a cup with me. You have done well, and I am proud of you. You have saved the day, and I am proud of you. You have saved the day, and I am proud of you."

"As at these large festivals there are generally huge orchestras employed, I do not see why the wind instrument players should merely double their parts. Therefore I intend to write independent parts for them all, and I have ordered from Paris some special manuscript paper of forty staves. It was the battle that dwelt in the mind of the composer of the "Heldenleben." He felt that in his former work he had made his battle too mild, and for the sake of independent parts for the wind and forty staff paper. This time all was to be appropriate and the battle of Hastings should be heard after a storm of sound, noise and confusion, he suddenly put forth a straight tune, whereas the populace marvels greatly and exclaims: "What a grand climax!"

"Talleifer," to be brief, is an orobastical piece with explanatory text. The tone painting is entirely instrumental. The voice parts, especially those for the soloists, are ineffective. In one or two spots in the choral numbers they are good. The instrumentation is huge and intricate. Trombones labor in a storm of sound, noise and confusion, he suddenly put forth a straight tune, whereas the populace marvels greatly and exclaims: "What a grand climax!"

The Dvorak "Stabat Mater" is a far more serious and dignified composition, but it is too old a work to require discussion now. It was performed last night in a staid and decorous manner, with no undue emotion among the hearers. The Strauss number was given with abundant energy and earnestness, but it is not difficult to believe that there was something more in it than was heard.

The chorus sang vigorously all the evening except at the very beginning, when the tenors broke into an entirely new strain of the Dvorak composition. The soloists were: Lillian Blauvelt, soprano; Mrs. Kirby-Lunn, contralto; Daniel Beides, tenor; and Herbert Wilkes, bass. Their singing was respectable, and that is the best that can be said for it. Frank Damrosch conducted the performance.

MRS. BORDEN-LOW'S RECITAL.

Beethoven, Hugo Wolf and Other Composers on Her Programme.

Mrs. Rolfe Borden-Low emerged at Mendelssohn Hall yesterday afternoon in the delectable and delightful costume of musical entertainment known as the song recital. It was a solemn and affecting afternoon for Beethoven, Hugo Wolf and several other composers no longer able to defend themselves against the assaults of ambitious possessors of little voices and less wisdom. Mrs. Borden-Low has certainly had instruction in singing, but it is her apparent concern with the technical matters of style and interpretation instead of voice production. Consequently this singer yesterday seemed to have a much desired, but little execution.

She was overladen with good intentions. If she should go away somewhere for a time and learn how to emit such tones as nature has given her, she might perform make good use of the instruction she has received as to the proper manner of singing certain songs.

YSAÏE-KREISLER CONCERT.

YsaÏe Conducts While Kreisler Plays Beethoven's Violin Concerto.

Those who attended the second concert in aid of the Orthopedic Hospital, at Carnegie Hall yesterday afternoon were treated to a performance of unusual interest. Fritz Kreisler was down to play the Beethoven violin concerto with orchestra, but it was not announced that Mr. YsaÏe would conduct.

He did, however, and at the conclusion of the concerto applauded Mr. Kreisler. If he really meant it, he probably did for Kreisler played admirably. The orchestral numbers, which were conducted by Walter Damrosch, were: Liszt's symphonic poem, "Les Preludes," four numbers from Tchaikovsky's "Nut Cracker" suite and Brahms's "Academic Festival" overture.

The concert concluded as did the previous one on Monday evening with Beethoven's concerto for two solo violins, played by Messrs. YsaÏe and Kreisler.

Forsythe's

Suit Department

Offers unusual attractions. The range of styles and materials far exceeds that of any previous season.

Our prices will be found most reasonable.

\$28.00 \$35.00 \$42.00

Every garment is made and finished equal to our highest priced suits.

John Forsythe

THE WAIST HOUSE

865 Broadway, 17th and 18th Streets

STUCK IN THE ELEVATOR.

Why Grace Kimball Played a Ballroom Lady in Street Clothes.

Grace Kimball, leading woman in "Mrs. Temple's Telegram," appeared in the first act at the Madison Square Theatre of the show in a street costume last night. That wouldn't have been so wonderful were it not that the first act is a ballroom scene. Also, when the curtain rose, about ten minutes later, Miss Kimball appeared somewhat excited. This is the explanation: Last night with some professional friends in a room in an apartment house in Ninety-third street, near Riverside Drive. The dinner was good, and the company was good; therefore she lingered until the latest possible moment. Then, with another woman of the party, she took the elevator preparatory to a quick drive to the theatre.

Between the third and fourth floors the elevator stuck. It stuck so tight that the elevator man and the janitor and the bell-boy and half the tenants couldn't move it. It positively wouldn't move.

"Hurry, please! I have an important engagement!" cried Miss Kimball.

"Yes, I'm hurrying," said the janitor, poking around in the machinery with a monkey wrench.

But it wouldn't go up and it wouldn't go down, and the minutes slipped away till Miss Kimball wept.

At last the janitor climbed down and unscrowed the top hatch of the elevator. Then he got a small step ladder, and thrust it down. Miss Kimball climbed to the top of the elevator by step ladder, squeezed through the hole, the janitor pulled the ladder up, set it again, and she was hauled through the elevator shaft door to the fourth floor. She had been stuck more than twenty minutes.

When she reached the theatre her understudy was running over the lines and the manager was testing his hair. They dusted her off, rubbed the elevator grease from her complexion, and started the curtain up just as the audience began whispering.

MRS. FISKE, PLAYWRITER.

Three 1-Act Pieces Written and Staged by Her to Be Given at the Manhattan.

Two special matinees will be given at the Manhattan Theatre on Wednesday and Thursday, March 22 and 23, at which members of the Manhattan company will appear in three one-act plays written by Mrs. Fiske and staged under her personal direction. The plays are "The Eyes of the Heart," "A Light from St. Agnes" and "The Rose." While Mrs. Fiske will not herself act in them, they will enlist practically the full strength of the Manhattan company.

"The Eyes of the Heart" is a comedy with its scene laid in France of to-day. "A Light from St. Agnes" tells a story of the region bordering on the Louisiana bayou. The action of "The Rose" takes place in New Orleans, Mrs. Fiske's birthplace.

News of Plays and Players.

"Venus" is to be the name of the new comic opera now being written for Edna Ag.

"The Earl and the Girl" is to be produced in Chicago next Saturday. The company includes Alexander Clark, Amelia Summerville, Anna Boyd, Harry Rogers, Georgia Caine and Richard Temple.

The Twelfth Night Club has been chartered to establish a tea room in the Metropolitan Opera House at the Joseph Holland restaurant. The retiring room at the back of each box on the second floor will be turned into a miniature restaurant.

Charles Frohman has tendered the use of the Herald Square Theatre to the St. Petersburg Dramatic Company for a matinee on Thursday afternoon, March 23. This is the company which was expelled from Russia some time ago. They will present in Russian, under the direction of P. M. Orlovsky, a three-act drama by Eugene Tschirnikoff entitled "The Chosen People."

In view of the many inquiries relative to the Mrs. Gilbert memorial fund, it has been decided to announce that an effort will be made in the early autumn to procure contributions for a memorial window to be placed in Bloomington Reformed Church, of which Mrs. Gilbert was a member. Daniel Frohman will take charge of all funds from the theatrical profession, and the Rev. Dr. Stinson will receive other contributions.

The 2,500th performance of Proctor's Fifth Avenue stock company was celebrated at the matinee yesterday with the distribution of souvenirs to the women patrons. The house was sold out before the curtain rose, and it was necessary to turn away many disappointed ones, but it is intended to give another souvenir performance soon.

Hippodrome Getting in Shape.

The water stage at the Hippodrome was flooded yesterday preparatory to the opening next week. Forty thousand gallons of water were required to fill the tank. The largest asbestos curtain ever made arrived and was swung into place. It is 96 feet wide and 38 feet high and weighs 1,800 pounds. Each strand of the asbestos fibre is twisted around fine brass wire. It was made in Ambler, Pa.

Weich's Grape Juice

There's no making to Weich's—simply the pressing of the juice from ripe Concord grapes and bottling it. There's nothing added to or taken from the pure juice of rich, ripe grapes.

Sold by druggists and grocers in quart and pint bottles. Weich's Grape Juice Co., Westfield, N. Y.

BOOKS AND AUTHORS.

Mr. Frederic Harrison's biography of Chatham, which was by mistake announced as an addition to the "Twelve English Statesmen Series," is really an independent publication. An interesting extract from Mr. Harrison's introduction reveals the spirit and style of the work: "In eight centuries our country has known but four great creative statesmen; men, who to use the words of a well known historian, have been 'founders or creators of a new order of things.' William the Conqueror made all England an organic nation; Edward the I. consolidated and founded Great Britain. Cromwell made the United Kingdom and founded our sea power; Chatham made the colonial system and was the founder of the empire."

Charles Eustace Merriman, whose "Letters from a Son to a Self-Made Father" proved so successful in England and Australia, as well as in America, and has been translated in a German translation, comes out with his new volume under the title of a "Self-Made Man's Wife; Her Letters to Her Son." The new book gives an amusing view of the same set of people which figure in the other volumes from a woman's standpoint and proves the self-made man's wife a worthy consort and companion to her distinguished husband.

A book of historical and unique interest is "The Growth of the English Manor," by Dr. P. Vinogradoff, which traces the development of the manorial system from pre-feudal times, giving the Celtic tribal arrangements, the story of Roman influences on the government of the village, the origin of the conditions governing the matter of husbandry and social classes which prevail at the present day. In remote English villages there still exists the "village common" in which each landholder has the right of pasturing a certain number of cows and horses in proportion to his acreage and socially the distinction is marked between the farmers who live on the life-leased land and those who take up temporary holdings. The book is of peculiar interest to Americans, for it explains our own system of rights and privileges, which was founded upon English conditions and of which the famous Boston Common is a suggestive example.

Anna Fuller, whom all readers of fiction will remember pleasantly for her "Venetian June" and "Literary Courtship," announces a new book under the attractive title of "Bookful of Girls." Miss Fuller's girls have always been such nice ones that there couldn't be too many of them in any book or out of it, for that matter. The new set to which she introduces us are just the "betwixt and between" age when the vital questions of life are whether the hair should be worn high or low and just how much boot top should show below the skirt.

A new and attractive color book is issued in which "Florence and Some Tuscan Cities" are described by Clarissa Goff and painted by Col. R. C. Goff. The illustrations are a mixture of good and bad, reproducing in many instances the exquisite charm of the city, while others are overemphasized in tone, hard and unpleasant in quality, with too great a predominance of yellow in the color scheme. Particularly beautiful are the reproductions of the peculiar greenish hue of the Arno as it flows under its bridges and between the old sun-kissed palaces, the yellow of the walk and the blue of the sky producing an indescribable beauty of reflection. From the heights of San Miniato the swift river reflects the blue of the Italian sky in great purity of tone, but between the bridge where Tito jumped to escape from his enemies and the other bridge where vengeance awaited him, the form of his foster father, the river is deep and mysterious in color. All people have been so Florence or intend to go, so the book will no doubt find many friends to forgive its faults and love its beauties.

Joseph A. Altshuler, whose novel based on a Presidential campaign and called "The Candidate" is just off the Harper presses, is said to bear a marked physical resemblance to William J. Bryan. Mr. Altshuler has travelled a great deal with Mr. Bryan in his campaigns, and the resemblance is close enough to have deceived one of Mr. Bryan's audiences in Nebraska into cheering Mr. Altshuler vigorously when he stepped upon the stage, to the author's discomfort and the candidate's amusement.

The literary editor of the religious periodical which has perhaps the largest circulation in this country recently wrote to the Bobbs-Merrill Company as follows: "I have just finished, at a single sitting, with work piled about me to a maddening height, that mighty story 'The Man Without a Country.' I should like to say in my review just what I think of it, but I desist. So I have taken my pen in hand to tell you privately that there is more ginger and juice in 'The Man Without a Country' than I have read for a long time. That fellow can tell a story—what is much better than being a great novelist. Deliver me from greatness, so long as I can have genuine vital books. I will give you my perfectly proper review, but this is my real opinion."

Dr. Edward Everett Hale, the venerable chaplain of the United States Senate, speaking of his famous story "The Man Without a Country," says: "This story was written in the summer of 1853. It was meant for the Americans of that day. I wrote this book to show to boys and girls, to men and women, what it is to have a country. For this purpose I invented a history of the life of a young man who in a frenzy of excitement expressed a wish to live without a country, and had that wish granted."

On the day before the date set for the publication of Abraham Cahan's novel "The White Terror and the Red" the world was horrified by the assassination of the Grand Duke Sergius in a manner almost exactly identical with that of the assassination of his father, Alexander II., as described in Mr. Cahan's book. The novel appearing just at this time draws a sinister and dramatic parallel. It has gone into its second edition.

McClure-Phillips announce for publication on March 25 "The Orchard and Fruit Garden," the second volume in their "Country Home Library" series. It is by the author of the first volume in the series, E. C. Powell, and takes up in a practical manner the cultivation of all kinds of fruits, trees, bushes, etc., the best species to plant in different localities, the soil to be used and combat pests likely to attack each tree and shrub. The author is one of New York's prize fruit farmers and has a model farm at Clinton.

Stewart Edward White has just returned to Santa Barbara from a two weeks trip in Arizona, where he travelled in the most desolate mountains and deserts hunting lions. Mr. White has an aversion to main roads where travelling has been made easy, and this time his love for the perilous and the strenuous was fully satisfied. He met with terrific winter storms and snow in the mountains and spent three nights huddled in a crevice on the side of a cliff, which was the only shelter he could find and where he had to sleep standing.

A new book by Ernest Thompson Seton, "Wood Myth and Fable," is on press for issue by the Century Company, for next

month. Meanwhile the "Biography of a Grizzly" has been printed in seven large editions and fourteen shipments of sheets have been made to the English publishers.

When Col. Younghusband started on his mission to Tibet he naturally established his headquarters in the centre of a large plot near Gyantse. Naturally his second step was the laying out of a small garden, for the care of which he engaged a Tibetan woman who was the happy possessor of two imbecile Tibetan husbands. The soldiers promptly dubbed her "Mrs. Wiggs."—"Mrs. Wiggs of the Tibetan Patch," and the garden grew and flourished.

A convenient and interesting little book for travellers is called "Recent Excavations in the Roman Forum," by E. Burton Brown, and gives an account of all the discoveries in this mine of antiquity during the past six years, including maps revised to date. So much light is thrown upon the ruins of this famous spot through recent discoveries that without up to date information of this sort the traveller is apt to have his thrills over the great events of the past in the wrong place. Perhaps he is constituted of having them altogether by too much in which he engaged a Tibetan woman who was the happy possessor of two imbecile Tibetan husbands. The soldiers promptly dubbed her "Mrs. Wiggs."—"Mrs. Wiggs of the Tibetan Patch," and the garden grew and flourished.

Mrs. Gabrielle E. Jackson, author of "Mother and Daughter," declares she received her literary training from her own baby daughter. Mrs. Jackson is a great believer in the "story hour," and she soon noticed that twice or thrice told tales proved more interesting than new ones, and that any change in the wording of a story was viewed with suspicion and disapproval. Sifting her narrative, therefore, to her small audience of one and attempting to satisfy this impartial critic, she learned to write stories which would appeal to all children. Mrs. Jackson is not the only author who knows that the child is the best of all critics. Every story in "The Wagner Story Book" was read to many children before it was printed, and one of the tales was entirely rewritten to satisfy the just correction of a child of eight. Mrs. Jackson emphasizes the "story hour" as an important time in which strong links are forged to bind mother and daughter together, and in which much may be unconsciously learned by them both—especially the mother, one is tempted to add.

The first edition of "The Port of Storms," by Anna McClure Shell, was exhausted by the advance orders so that a second edition had to be printed before the day of publication. The author's former success, "The Law of Life," was brought out by the Appleton's last year.

"The Voyager, and Other Poems," a new volume of poems by Dr. Drummond, is announced in the Putnam spring list. Dr. Drummond, who has presented so delightfully the simple life of the Canadian folk in "The Habitant" and "Johnnie Courteau" pursues the same theme in endless variety in the present volume. The same sympathetic insight and felicity of expression which interpreted the tragedies and sorrows of the simple folk in the author's former work lends convincing charm to the characters in the new volume and makes the reader feel that they are real people with which the writer has mourned and rejoiced and which he has enjoyed in actual living companionship.

Henry G. Hanchett, author of "The Art of the Musician," is devoting his life to the education of the unmusical. He travels over the country lecturing on musical themes and intends starting a corresponding school of music, a kind of musical university extension institution, in which lovers of music who have no technical training may be taught to enjoy music with an intelligent rather than an emotional appreciation, to put within the power of the untrained lovers of the beauty of music clear reasons for discriminating between meretricious and artistic musical compositions and to enable them to talk with intelligence on the subject without devoting their lives to five finger exercises and manual labor at the piano.

A new edition of George Cary Eggleston's old war classic "A Rebel's Recollections" is to be issued among Putnam's spring publications. This is the fourth edition and contains an additional chapter on the old regime in the Old Dominion. The author has inscribed this edition to his "true godfather, William Dean Howells."

The book was written in 1874 at the suggestion of Mr. Howells, who published it in the Atlantic Monthly, and the appearance in Boston so soon after the war of these recollections of a Confederate soldier aroused a storm of protest. The Bostonians could not, however, resist the spirit and power of Mr. Eggleston's work, and directly the series was concluded in the magazine it was brought out in book form. The reappearance of this pioneer among war books at this time, when diaries, memoirs and romances of the war period follow one another in swift succession from both Northern and Southern writers, when Lee's letters are read as eagerly in Boston

as in Richmond, is most timely.

H. Cornell Wilson, who gives forth information on the subject of Mother Baker Eddy and Christian Science in New York, has written to the publishers of "The Mother Light," to protest against this anonymous novel. He styles the question as to whether Mother Baker Eddy is alive or dead "a dead issue," and says "As you are no doubt aware, the Christian Scientists are a large body of intelligent,

earnest, honest people coming from the respected and influential classes, and there is not among them one man, woman or child who could point out to you the utter fallacy of every statement, either directly made or hinted at in this book, 'The Mother Light.' The readiness with which the public confide in this criticism to the public and their knowledge of the personality of the author would seem to indicate that whoever wrote 'The Mother Light' spoke as one with more authority than is pleasing to H. Cornell Wilson and his sect."

EUROPEAN HOTELS.

Notwithstanding recent alterations to London Hotels, The HOTEL CECIL is still the Largest and Most Magnificent Hotel in Europe.

HOTEL CECIL LONDON.

(Within three minutes of Charing Cross.)

BEDROOMS. Single from 5s. per day. Double from 9s. per day. No Charge for Light or Attendance.

SUITES. (Bedroom, Bath and Sitting Room) from 25s. Breakfast, 2s. 6d., 3s., 3s. 6d., 4s. Lunch, 3s. 6d. Dinner, 5s. Inclusive charges quoted if desired.

Dejeuner, 5s. 6d., 6s., 6s. 6d., 7s. 6d., 8s., 8s. 6d., 9s., 9s. 6d., 10s., 10s. 6d., 11s., 11s. 6d., 12s., 12s. 6d., 13s., 13s. 6d., 14s., 14s. 6d., 15s., 15s. 6d., 16s., 16s. 6d., 17s., 17s. 6d., 18s., 18s. 6d., 19s., 19s. 6d., 20s., 20s. 6d., 21s., 21s. 6d., 22s., 22s. 6d., 23s., 23s. 6d., 24s., 24s. 6d., 25s., 25s. 6d., 26s., 26s. 6d., 27s., 27s. 6d., 28s., 28s. 6d., 29s., 29s. 6d., 30s., 30s. 6d., 31s., 31s. 6d., 32s., 32s. 6d., 33s., 33s. 6d., 34s., 34s. 6d., 35s., 35s. 6d., 36s., 36s. 6d., 37s., 37s. 6d., 38s., 38s. 6d., 39s., 39s. 6d., 40s., 40s. 6d., 41s., 41s. 6d., 42s., 42s. 6d., 43s., 43s. 6d., 44s., 44s. 6d., 45s., 45s. 6d., 46s., 46s. 6d., 47s., 47s. 6d., 48s., 48s. 6d., 49s., 49s. 6d., 50s., 50s. 6d., 51s., 51s. 6d., 52s., 52s. 6d., 53s., 53s. 6d., 54s., 54s. 6d., 55s., 55s. 6d., 56s., 56s. 6d., 57s., 57s. 6d., 58s., 58s. 6d., 59s., 59s. 6d., 60s., 60s. 6d., 61s., 61s. 6d., 62s., 62s. 6d., 63s., 63s. 6d., 64s., 64s. 6d., 65s., 65s. 6d., 66s., 66s. 6d., 67s., 67s. 6d., 68s., 68s. 6d., 69s., 69s. 6d., 70s., 70s. 6d., 71s., 71s. 6d., 72s., 72s. 6d., 73s., 73s. 6d., 74s., 74s. 6d., 75s., 75s. 6d., 76s., 76s. 6d., 77s., 77s. 6d., 78s., 78s. 6d., 79s., 79s. 6d., 80s., 80s. 6d., 81s., 81s. 6d., 82s., 82s. 6d., 83s., 83s. 6d., 84s., 84s. 6d., 85s., 85s. 6d., 86s., 86s. 6d., 87s., 87s. 6d., 88s., 88s. 6d., 89s., 89s. 6d., 90s., 90s. 6d., 91s., 91s. 6d., 92s., 92s. 6d., 93s., 93s. 6d., 94s., 94s. 6d., 95s., 95s. 6d., 96s., 96s. 6d., 97s., 97s. 6d., 98s., 98s. 6d., 99s., 99s. 6d., 100s., 100s. 6d., 101s., 101s. 6d., 102s., 102s. 6d., 103s., 103s. 6d., 104s., 104s. 6d., 105s., 105s. 6d., 106s., 106s. 6d., 107s., 107s. 6d., 108s., 108s. 6d., 109s., 109s. 6d., 110s., 110s. 6d., 111s., 111s. 6d., 112s., 112s. 6d., 113s., 113s. 6d., 114s., 114s. 6d., 115s., 115s. 6d., 116s., 116s. 6d., 117s., 117s. 6d., 118s., 118s. 6d., 119s., 119s. 6d., 120s., 120s. 6d., 121s., 121s. 6d., 122s., 122s. 6d., 123s., 123s. 6d., 124s., 124s. 6d., 125s., 125s. 6d., 126s., 126s. 6d., 127s., 127s. 6d., 128s., 128s. 6d., 129s., 129s. 6d., 130s., 130s. 6d., 131s., 131s. 6d., 132s., 132s. 6d., 133s., 133s. 6d., 134s., 134s. 6d., 135s., 135s. 6d., 136s., 136s. 6d., 137s., 137s. 6d., 138s., 138s. 6d., 139s., 139s. 6d., 140s., 140s. 6d., 141s., 141s. 6d., 142s., 142s. 6d., 143s., 143s. 6d., 144s., 144s. 6d., 145s., 145s. 6d., 146s., 146s. 6d., 147s., 147s. 6d., 148s., 148s. 6d., 149s., 149s. 6d., 150s., 150s. 6d., 151s., 151s. 6d., 152s., 152s. 6d., 153s., 153s. 6d., 154s., 154s. 6d., 155s., 155s. 6d., 156s., 156s. 6d., 157s., 157s. 6d., 158s., 158s. 6d., 159s., 159s. 6d., 160s., 160s. 6d., 161s., 161s. 6d., 162s., 162s. 6d., 163s., 163s. 6d., 164s., 164s. 6d., 165s., 165s. 6d., 166s., 166s. 6d., 167s., 167s. 6d., 168s., 168s. 6d., 169s., 169s. 6d., 170s., 170s. 6d., 171s., 171s. 6d., 172s., 172s. 6d., 173s., 173s. 6d., 174s., 174s. 6d., 175s., 175s. 6d., 176s., 176s. 6d., 177s., 177s. 6d., 178s., 178s. 6d., 179s., 179s. 6d., 180s., 180s. 6d., 181s., 181s. 6d., 182s., 182s. 6d., 183s., 183s. 6d., 184s., 184s. 6d., 185s., 185s. 6d., 186s., 186s. 6d., 187s., 187s. 6d., 188s., 188s. 6d., 189s., 189s. 6d., 190s., 190s. 6d., 191s., 191s. 6d., 192s., 192s. 6d., 193s., 193s. 6d., 194s., 194s. 6d., 195s., 195s. 6d., 196s., 196s. 6d., 197s., 197s. 6d., 198s., 198s. 6d., 199s., 199s. 6d., 200s., 200s. 6d., 201s., 201s. 6d., 202s., 202s. 6d., 203s., 203s. 6d., 204s., 204s. 6d., 205s., 205s. 6d., 206s., 206s. 6d., 207s., 207s. 6d., 208s., 208s. 6d., 209s., 209s. 6d., 210s., 210s. 6d., 211s., 211s. 6d., 212s., 212s. 6d., 213s., 213s. 6d., 214s., 214s. 6d., 215s., 215s. 6d., 216s., 216s. 6d., 217s., 217s. 6d., 218s., 218s. 6d., 219s., 219s. 6d., 220s., 220s. 6d., 221s., 221s. 6d., 222s., 222s. 6d., 223s., 223s. 6d., 224s., 224s. 6d., 225s., 225s. 6d., 226s., 226s. 6d., 227s., 227s. 6d., 228s., 228s. 6d., 229s., 229s. 6d., 230s., 230s. 6d., 231s., 231s. 6d., 232s., 232s. 6d., 233s., 233s. 6d., 234s., 234s. 6d., 235s., 235s. 6d., 236s., 236s. 6d., 237s., 237s. 6d., 238s., 238s. 6d., 239s., 239s. 6d., 240s., 240s. 6d., 241s., 241s. 6d., 242s., 242s. 6d., 243s., 243s. 6d., 244s., 244s. 6d., 245s., 245s. 6d., 246s., 246s. 6d., 247s., 247s. 6d., 248s., 248s. 6d., 249s., 249s. 6d., 250s., 250s. 6d., 251s., 251s. 6d., 252s., 252s. 6d., 253s., 253s. 6d.,